



The R. A. M. Club Magazine.

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Towards a Rational System of Training in Musical Appreciation.

(Second Article.)

BY STEWART MACPHERSON.

In my last article (in May of this year), I tried to estimate carefully and dispassionately the present condition of general musical education in this country, particularly as it applied to the mass of young people to whom music is one subject out of many to which their attention is necessarily drawn during the years usually associated with school-life. I also considered in some detail the position of the professional student of our great Academies

and "Colleges, and endeavoured to shew where, in my opinion, he often lacked some of the most elementary qualifications for effective work as a teacher—of course, I mean a teacher of real value educationally to those with whom he is brought into contact. In the present article I shall confine my remarks almost entirely to the question of music-study as it relates to the bulk of the community, leaving on one side for the moment any thought of professional training, save where such impinges of necessity upon the wider aspect of the matter with which I propose to deal.

I think it will be admitted without cavil that it has taken this country of ours many years to develop any sort of order out of the chaos in which the general education of our young people—even apart from music—was for long involved. Latterly, however, we have seen great strides in methods of teaching, in systematized study, and in popular interest in the training of the young. The improvement that has been steadily going on in the general equipment of our boys and girls has been felt, too, to some extent at least, in the department of special studies, of which music is one. The upward trend of things has been for some time particularly noticeable—especially in composition and pianoforte-playing—in our great schools of music; and, as I cordially and gratefully acknowledged in my former paper, most of this extraordinary advance has been due to the patient, unostentatious, but singularly effective work of a few notable teachers.

But, striking as all this remarkable executive achievement is, at present its influence is only just beginning to be felt throughout the great body of the community. Echoes of its fame are, it is true, heard from time to time; and here and there a few earnest disciples are preaching the newer faith with ability and success; but, for all this, the fact remains that, speaking broadly, the teaching art, so far as music is concerned, has yet to be systematized, and musical education co-ordinated with, and properly related to, the child's other studies. On the one hand, it is necessary that the place of music in his mental development should be more clearly recognized and valued by those not specially concerned with music-teaching; and, on the other hand, that the music-teacher should have a wider outlook, and realize that his or her art is only one means out of many whereby that child's nature is to expand and open out to the beauties and wonders of the world in which it finds itself.

There, in these last words, it seems to me, lies the root of the whole matter, namely, the "keeping ever alert the faculty of wonder" in the child's soul. As a recent writer has said: "To take life as a matter of course—whether painful or pleasurable—that is a spiritual death, from which it is the task of education to

deliver us."* Now, it is at least an open question whether the general teaching and learning of music, as it has been usually understood in the past, has ever had more than the remotest connexion with any such thought as this. True it is that at times a teacher, with the instinct of a real lover of his art, will have been found to awaken that sense of delight in, and wonder at, the beauties of *music itself* which should be the heritage, not of a few, but of the many. But I think that it may be accepted as a fact not easily controverted that, in the huge majority of cases, the piano-lessons which our young people have had to take week after week, and which alone have represented "music" to them, have done little to stimulate those faculties the arousing of which I have alluded to above as the aim and end of true education!

What, then, are the reasons for this defection? They are many; but first and foremost, it seems to me, comes the inheritance of the past, in the attitude assumed towards music itself by the bulk of the nation. Music too often—and here the schools are by no means guiltless—has been regarded as synonymous with piano-playing, and such playing in its turn as a more or less harmless amusement, or at best an amiable accomplishment, of no educative value whatever. Of music as a means of human expression or as an intellectual study, little or no account has been taken. The result of all this has been that music has usually degenerated into an uninteresting and uninterested 'grinding' at exercises, scales and 'pieces,' the latter to be worked off at home, at the end of term, to the admiration (or boredom, as the case may be) of relatives and friends!

It has been thought right and proper that every girl should learn music, and I may here say that, with few exceptions, this is as it should be; but it seems to me that the whole matter resolves itself into a question of the definition of the word. If it is to mean that every girl, whether she has capacity for it or not, should be compelled to play the pianoforte all her school-days and after, I feel I must part company with the prevailing view. I would, as I said in my former article, give every girl and boy the opportunity of learning some instrument (the pianoforte, for obvious reasons, being of especial value, as being self-contained); and I would even, for a time, make such instrumental study compulsory. But in a large body of young people it stands to reason, does it not? that there will be some whose interest will not eventually lie in the overcoming of the many muscular and other difficulties connected with the learning of an instrument; that there will be others who are physically unfit for the strain of the work; others, again, whose fingers are hopelessly incapable of achieving any sort of instrumental control. Then, as I pointed

* "Let youth but know," by Kappa.

out before, the amount of time possible for the necessary practice will, owing to the pressure of other studies and examinations, often be absurdly inadequate for the attainment of anything like a passable degree of executive skill.

Are we, then, to cut off such pupils from music altogether? Surely not. Distaste or inability in the matter of learning to play the piano is hardly to be regarded as a *proof* either of an unmusical nature or of a dislike for music. We do not cut pupils off from making acquaintance with literature when they prove themselves unable to recite, or unfit to write verses themselves; why then starve them musically simply because from comparable reasons they prove themselves unable to reproduce with any degree of success the musical literature on the pianoforte? After all, in literary studies it is the *literature itself* which is the thing it is important to bring the pupil into touch with; it matters comparatively little, *so far as appreciation goes*, whether that pupil can recite before an audience or not. So, surely, in music, what we need is an appreciative grip of *music itself*, and I am convinced that we shall never create a community of intelligent listeners capable of estimating with any degree of discrimination the works with which they are brought into contact at concerts and on other similar occasions, until we realize that their training shall consist of something more than the abortive struggles at the keyboard that at present pass as musical education in many schools and private families.

Again, for fear of being misunderstood, I wish to repeat with emphasis that I do not in any sense undervalue good instrumental teaching. Far from it! For those who have the necessary aptitude, the very fact of reproducing for themselves at the instrument some, at least, of the music with which they become familiar, is the greatest incentive to further progress; no! it is not that I want to see a cessation of such activities, but that there are matters just as important—nay, more important in some senses—which at present are left in a condition of neglect, or only touched upon in an intermittent and spasmodic way.

The first thing that strikes me as singularly and lamentably deficient in the present state of music-teaching is the cultivation of the child's ear. Little or nothing is done in this direction (save in some few schools, mostly of the Elementary type) and, although the eye is trained daily in countless ways, the sensitiveness of the ear is allowed to remain undeveloped, until its power of discernment becomes atrophied, and finally, for all practical purposes, ceases to exist. Have we not, most of us, vivid recollections of the way in which our attention, as children, was called to *notes* (not sounds), and our fingers taught to make movements the sounds produced by which we were never encouraged in any sense to realize or assimilate as *musical facts*? We boast of pro-

gress, and yet it is a singular thing that it has taken nearly 25 years for so sound, so truly educational a system of teaching children the facts of music as Mrs. Spencer Curwen's "Child Pianist" course to make even a moderate amount of headway, and to gain either a footing in schools or to win the sympathy of the teachers of our children in general.

I find it difficult to use language strong enough to express all that I feel with regard to this woefully-neglected subject of ear-training. It would seem that it has taken people a very long time to take in a fact in itself so obvious and even axiomatic as this: that music reaches us through the ear, and that it is the impression on the ear which constitutes the sort of grasp we get of the music. Moreover, the idea has prevailed that an "ear for music" was purely a gift, and that if it were not in evidence at once it was of no use to try to develop it! Coming into contact as I do, day after day, with numbers of students from all parts of the United Kingdom and the Colonies, it has been borne in upon me with singular force that as a rule (perhaps owing to the idea I have mentioned above) little or nothing is done for the average girl or boy in the matter of the cultivation of the ear during the period of greatest sensitiveness, I mean, between the ages (roughly speaking) of 7 and 14.* And, so little is the omission of this considered, apparently, as a bar to musical progress, or even to the following of the art as a career, that I have often, in response to a question or two directed to this matter, received the answer in a perfectly contented and even cheerful tone of voice: "Oh! I must say that my ear is my weak point!" What would be thought of a student of painting saying with equal nonchalance that his *eye* was his weak point? As a consequence of this defection in early training it too often happens that we who have to deal with the more intimate side of music, such as harmony study, etc. are constantly finding ourselves up against that "brick wall" of a bad ear, which renders nugatory nine-tenths of our efforts to make such study a real development of the musical sense and sensibility.

I pleaded in my former article for the formation, particularly in schools, of classes in which a competent teacher should *play* to the pupils, giving them at the same time intelligible and intelligent instruction as to the form and character of the music—how, for example, figures are worked into phrases and sentences, and then in turn built up into the complete and symmetrical plan of the whole, etc.

I regard such classes as of the utmost value, and I shall have

* Observation has shown that not more than two per cent. of quite young children are totally destitute of ear, but that the faculty of distinguishing sounds rapidly dies down, if not systematically trained.

more to say on this subject later. I merely mention it here in order to drive home the fact that much of the good of these classes depends on a preliminary training of the ear that would enable the teacher to draw the attention of the pupils to such matters as the principal cadence-forms and their mental effect, the simpler modulations, passages of imitation, sequences, and the many points of interest which abound in the best works, and the due apprehending of which is necessary to a real grasp of the music.

In offering a suggested course of class-work for schools, I am fully aware that conditions vary in different schools, and as a consequence of this the following scheme must be regarded as indicating the main *principles* to be aimed at and carried out in sound music-teaching, rather than as constituting any hard and fast system to be carried through without reference to local requirements.

I base the scheme upon a realization of three main factors of importance (other than good instrumental teaching) in any kind of successful musical education of the mass of young people, viz.:

- (a) Class-singing,
- (b) Systematic ear-training,
- (c) Opportunities for listening to music.

These three branches of work of necessity have clearly a common aim, namely the cultivation of the musical sense; and, although I have indicated ear-training as a separate branch of the group, it is evident that both (a) and (c) are concerned, too, with this very matter; for the chief purpose of the singing-class should be the gaining of the power of singing at sight, which in itself is nothing more nor less than one very important means whereby the ear is enabled to conceive the sound of written characters. Then again, with the opportunities for listening to music, under the heading (c), the pupil is trained to appreciate the artistic application of the idioms with which he is by degrees becoming familiar.

It is well, however, to deal with these three branches of work individually, as each has also a definite object of its own, which is best served in actual practice by being taught in a separate class.

In the following outline-scheme, I have, simply as a matter of convenience, divided the school-work into five grades, extending approximately over the period between 6 or 7 and 16 years of age. This grading might conceivably be altered or modified with advantage in special cases, according to the size and character of any particular school. Thus, in some instances it might be necessary to compress the whole scheme into a smaller number of steps, or even to add an additional grade to those suggested—and so on.

The time occupied in the several grades would naturally vary. In Grade I. (the Kindergarten stage) singing most certainly should be a daily exercise, and it is desirable that, where possible, *some* singing should take place almost every day in Grades II. and III.

In the higher grades, owing to pressure of other work, the time allotted to this subject would inevitably be much decreased. The Ear-training and Musical Appreciation classes should, where possible, take place twice a week; but one realizes that this might prove difficult in many schools, and much progress could be made even with one lesson per week.* *Almost everything depends on the teacher's capacity for interesting the class.*

It will be seen that, in each Grade (save the first two) there are three distinct classes, dealing respectively with the three branches of study set forth in order on page 7, and it is most essential that, where the classes are not taken by the same teacher, there should be complete co-operation, so that the work of the different teachers should not overlap, and so cause waste both of energy and of time.

GRADE I. (Kindergarten stage.)—*Rote-singing.* In this class the sense of time and tune should be cultivated by means of simple national songs, etc., which the children should learn *by ear*, as a basis for more important work later on. In this way they would be “learning music in the concrete, and laying up in their minds a store of experiences to which the teacher could appeal when the more formal systematic study of music commenced.”†

The sense of time should be strengthened by marching and beating, or clapping the hands. In addition to rote-singing, the *mental effect of the various notes of the scale* should be taught by means of the Tonic Sol-fa names, on the Moveable Doh system, combined with the hand signs employed to emphasize their character.‡

GRADE II. A.—*Elementary Singing-class.* In this class the rote-singing of Grade I. should be continued, but the elements of sight-singing should be dealt with by means of easy passages constructed first of all upon the notes of the Tonic common chord in various orders, and the other notes of the scale in step-

* This applies chiefly to the Musical Appreciation class; I would strongly urge that Ear-training should be given more frequently, especially in the junior forms of the school.

† Mrs. J. Spencer Curwen—“The Child Pianist.”

‡ Although I am not able to see ‘eye to eye’ with its promoters on all points, yet personal experience has taught me that no other system so quickly and surely fixes the mental effect of each degree of the scale in the mind of the learner as the Tonic Sol-fa system. This of course should be used in conjunction with the ordinary Staff-notation as the pupils progress.

wise succession, leading up to the point at which any *simple* diatonic passage could be fairly easily sung at sight by the class. Time-exercises should be given, first on one note and then in combination with notes of varying pitch.*

B.—*Ear-training*. This should include (a) The recognition of simple passages (of three or four notes at a time), at first dealing with the question of pitch alone. The class should be asked to give the Tonic Sol-fa names for the notes sung or played by the teacher. Later on, easy dictation should be introduced (as the pupils become acquainted with the elements of notation); again pitch and time would at first be considered separately, and afterwards in combination.

(b) Instruction in the rudiments of musical knowledge; the staff, clefs, note-values, etc. The pupils should also be taught to recognize the sound of major and minor common chords, and to discriminate between these.

GRADE III. A.—*Singing-class*. In this grade it should be possible to reach a standard at which any fairly simple passages, including occasional chromatic notes and simple modulations to related keys, could be sung at sight with tolerable ease and certainty. National songs and folk-songs, sung in unison, should still form part of the work of the class, and be carefully studied. Pains should be taken not to strain the children's voices, but to obtain a sweet and pure tone, as well as clear enunciation and true expression.

B.—*Ear-training*. (a) Dictation of a more advanced kind, both of time and pitch, separately and in combination. The pitch-dictation should now include any simple diatonic successions of sounds, both scale-wise and in arpeggio form.

(b) Rudiments of Music, including time-grouping, scale-building, etc., care being taken that such instruction should primarily appeal to the *ear*, and not resolve itself merely into a matter of chalk and blackboard. Further experiments in simple aural chord recognition should be made, such as the distinguishing between common chords and the dominant 7th, etc.

C.—*Musical Appreciation Class*. In this the teacher should *play* to the class, making interesting and intelligent comments upon the character, form, etc. of the pieces chosen. Such pieces would need to be simple in style and easy of understanding. A good beginning might be made with such things as the simpler numbers from Schumann's "Album for the Young," Schubert's

* The time-names based upon the "langue des durées" of Aimé, Paris, and largely used in the Tonic Sol-fa method, and by Mrs. Curwen in her "Child Pianist," are of incalculable assistance in devoping the rhythmic sense, in a manner impossible by mere counting or beating.

"Moments musicaux," a few of the easier classic dances (Gavottes, Bourrées, etc.) of Handel and Bach, and some simple Minuets from the Sonatas or Symphonies of Haydn and Mozart.

* * It is of the highest importance that the pupils should be made to feel the mental effect of the various cadences, simple modulations to the Dominant or relative minor key, etc., and careful leading questions should be regularly put to the class on such points.*

GRADE IV. A.—*Singing-class*. It is possible that, at this age, it would be feasible to divide the class into 1st and 2nd Trebles, or Trebles and Altos, but great care should be exercised, in making this division, not to strain voices naturally lower in pitch, by making them sing higher than they can with perfect ease.

In this grade, therefore, the pupils should be expected to read at sight without much difficulty a simple two-part piece, or even a round for equal voices; but sight-reading *exercises* should by no means be dispensed with.

Two-part songs by standard composers, particularly of a quiet character, should be carefully studied, and great attention given to pure production, and to points of phrasing and expression.

B.—*Ear-training*. (a) By this time dictation tests should be possible which combine the ideas of pitch and time in larger measure than in the previous grades. In fact, the majority of pupils should now be able to take down, with tolerable ease, any fairly straightforward musical phrase of four bars or so. (b) The instruction in "Elements of Music" should include the subject of intervals (still emphasizing their mental effect as gradually learnt in previous grades), abbreviations, the simpler ornaments, chromatic scales, etc. Recognition of the mental effect of simple chord-progressions should still form part of the class-work.

C.—*Musical Appreciation Class*. The material for this class might now include such things as the "Christmas Pieces" and the simpler "Lieder ohne Worte" of Mendelssohn, certain numbers from the suites of Bach and Handel, the lyric pieces of Grieg, etc. etc. A beginning might also be made with sonata-form, and the plan of some sonatina or easy sonata of a classical author explained and commented upon. Questions to be asked and papers set on the matter of each lesson.

GRADE V. A.—*Singing-class*. The work in this Grade would be similar to that in Grade IV., but of a more advanced character,

* The teacher's qualifications for such class-work must be—(i) A *good piano technique*, but not of necessity excessive or even brilliant powers of mere execution. The pieces would, as I have indicated, have to be more or less simple as a rule, but they would have to be really well played, *i.e.* with a pure touch and an understanding style. (ii) *Wide musicianship*, necessary in order to enable the teacher to make sensible and lucid explanatory comments on the music to the class.

and might conceivably reach the standard at which a simple cantata for equal voices could be studied. Singing at sight, however, should still be rigorously insisted upon as a regular part of the class-work, on no account to be abandoned.*

B.—*Ear-training.* (a) The Dictation should be on similar lines to those laid down in Grade IV. but of a more advanced type, and should include two-part tests. (b) The instruction in Elements of Music should deal with ornaments, more complicated time-groupings, etc., and some elementary Harmony might, in certain cases, be possible, particularly in the form of adding a-bass to simple fragments of tune.†

C.—*Musical Appreciation Class.* In this class the sonatas of Mozart, Beethoven and others might be studied, and the pupils taught to listen intelligently for the chief points of interest, the whole idea of these classes being to stimulate the *hearing* sense, and to cultivate the power of taking in music intellectually instead of as a mere 'general impression,' largely the result of physical sensation, *et præterea nihil*.

At this point in their musical education, average pupils should be in a fit condition to benefit from good chamber or orchestral concerts, and also from lectures by specialists on the great masterpieces, particularly in view of such concerts. I need hardly say that, throughout the whole school-period, it is of the first importance that the work of these classes should be properly correlated with the instrumental lessons that the pupils might be taking; consequently it is, as I have said before, vitally necessary that the various teachers should be in touch with one another, and have opportunities from time to time of comparing notes, and so of acting in concert, and not in ignorance of what is going on outside their own special department.

Such, in rough outline, is a plan of work, the adoption of which in my opinion, would tend to awaken a real living interest in *music itself* among our young people, and go far towards creating more discriminating and intelligent audiences in the future. Much of necessity will have to be done before the bulk of teachers and of parents will look with sufficient seriousness upon this aspect of musical education; the old idea of music as a polite accomplishment still, unfortunately, holds sway in too many cases, and personal display is a powerful factor to be reckoned with. I am, though, convinced that along some such lines as those I have indicated lies the hope of cultivating a real interest in music, *quâ*

* If the object of the singing-class is *merely* the performance of certain pieces at the end of the term, the result, gratifying though it may be, is of little or no value educationally.

† This would depend largely on the general average of ability in the class.

music, amongst the great mass of the community. That such a scheme is not an idle dream is made quite clear in my mind by many notable "signs of the times." What I have sketched above is not mere theorizing; I have already experienced personally what work of this kind can do; and I may say, in passing, that far from being regarded as chimerical and impossible of adoption in our schools, it has been warmly welcomed by several prominent heads, and only recently—during this last summer vacation—I have been asked to take an active part in the re-organization, upon such lines, of the musical curriculum of one large and important educational establishment in London.

Finally, I trust I may be pardoned for saying that, in view of the growing realization of the value of music as a factor in modern education, all who undertake, or intend to undertake, the teaching of music should recognize the absolute necessity of an equipment which shall include, not only the very best methods of dealing with the executive side of their work, but also the all-round musicianship, the liberal general culture, and the knowledge of and sympathy with the child, that are absolutely essential to any successful achievement in the important and responsible duty of teaching.

To the Members.

The Committee desire to bring before those already belonging to the Club, the very great desirability of increasing the roll of Membership. This is, in round numbers, about 350 at the present time, but when we consider for a moment the vast number of students who have passed through the Academy in the course of, say, the last twenty-five years, it is evident that there is a large field for the energy of the "recruiting sergeant." With a greatly increased Membership the Club would be able so much more effectually to carry out its fundamental idea—the promotion of good feeling between all those who are connected with the Royal Academy of Music, whether as Past Students, Professors, Officers, &c. In such an organization as the R.A.M. Club "the more the merrier" is emphatically true; the bigger its roll of Membership and the more crowded its Meetings, the greater its success.

Will not each of those already in the Club endeavour to bring in one recruit? A little personal influence goes a long way, and Members may be reminded also of the adage that while "many can help one, it is impossible for one to help many." A small body like the Committee, if it stands alone, is necessarily limited in its sphere, but with the assistance of the Members its work may be aided and extended. It may be pointed out that the present time is a favourable one for

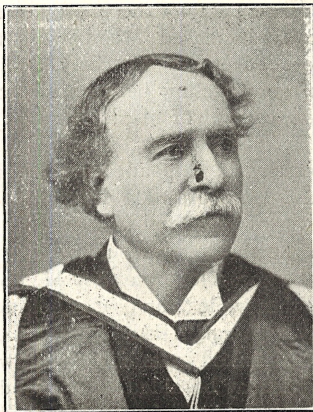
new members to join, because under the Rules, the subscriptions of those elected from now until the end of the year will cover the year 1909. The Secretary will be happy to help in any way he can, if members will kindly communicate with him.

There is another point. At the last Annual General Meeting, it was recommended to the Committee to consider in what way the Club Magazine could be improved and made more generally acceptable. A Sub-Committee has been appointed to deal with this matter, and is now engaged in the work. It would be glad to receive any suggestions to this end, in order that it may frame a Report which shall be at once practicable and in accordance with the wishes of the members, and it is therefore requested that everyone who appreciates the Magazine so far will not hesitate to express any opinions as to its development and future usefulness.

In connection with the Magazine, also, it is hoped that members will more generally send in paragraphs relative to themselves, for insertion under "Mems. about Members." At present this is compiled by the Editor mainly from his own observation; but it is to be feared that many occurrences necessarily escape his notice. Here, again, is shown the necessity of many helping one.

Lastly, would members, as far as possible, note and reserve the dates set out on the last page of this number? If they would, no doubt the attendance at the Meetings would be improved. Attention is particularly drawn to the Ladies' Night on November 28th, and the Supper on December 17th.

Presentation to Dr. W. H. Cummings.



Consequent on the suit for libel, unsuccessfully brought against Dr. Cummings, steps were taken for the presentation of an address to him in acknowledgment of his services to the profession, and of a purse towards the costs of the action, which were irrecoverable from the plaintiff by reason of his bankruptcy. On June 23rd the Lord Mayor presided over a large and representative gathering at the Mansion House, the Egyptian Hall being completely filled. Sir Frederick Bridge being too ill to be present, Prof. Prout took his place, and after

a brief speech handed to Dr. Cummings a handsomely bound volume containing a beautifully illuminated inscription and address signed by about 800 subscribers. The address was in the following terms:—

"To William Hayman Cummings, Mus.Doc. Dublin, F.S.A., Hon. R.A.M., Principal of the Guildhall School of Music, Member of the Council of the Incorporated Society of Musicians.—We, the undersigned musicians and lovers of music, representing the recognised musical institutions and societies in the United Kingdom, desire at this opportune moment to congratulate you upon the successful result of the recent trial. Called upon by the Council of the Incorporated Society of Musicians to prepare and read a paper on the Subject of "Voice Culture" at the Annual Conference of the society in 1907, you felt it your duty to draw public attention to certain advertised methods of voice-training, in which promises impossible of fulfilment were made. This important task you performed with exemplary courage, speaking with the ripe experience of an old and successful teacher. As a result of your utterance an action was brought against you in the High Court of Justice. To the satisfaction of your professional brethren and friends, the public in general, and the members of the Incorporated Society in particular, a special jury, after a protracted hearing, gave a verdict in your favour, pronouncing your remarks to have been fair comment made in good faith on matters of public interest. It is with great pleasure that we ask you to accept this signed address, together with a small token of our personal regard, expressive of the thanks of the whole world of English music for the part you took in warning the profession and the public. Your long and successful career as a singer, musician, administrator, and citizen has won the sincere affection of your many friends, and obtained the admiration of all those who desire and support the best and truest interests of musical art."

Sir Walter Parratt then handed Dr. Cummings a cheque for 500 guineas, a sum exclusive of what the Incorporated Society of Musicians had done officially, and of a donation from the *Daily Telegraph*.

Dr. Cummings said that he little thought when he delivered a very innocent lecture at Buxton it would have such a great result. He might mention, as shewing the interest taken in the trial, that he had received letters from places as far away as California. It was sufficient for him to say how deeply sensible he was of all their kindness and how poorly he felt he deserved it. He simply did his duty in a very simple earnest way, and it was very far from his mind that such a presentation would take place. During the progress of the trial he endured a purgatory of lawyers' letters. It was suggested that he should compromise the affair, but he said he would rather give his last penny and die first. He was very thankful to find that he had so many friends.

Subsequently Dr. Cummings was entertained at a largely attended banquet at De Keyser's Royal Hotel, when Prof. Prout presided.

In proposing "Our Guest," the chairman said that he had known Dr. Cummings for thirty years. He was old enough to remember him in his prime as a tenor singer. Somewhere between 1870 and 1875 he sang the very beautiful and extremely difficult music which Bach allotted to the Evangelist in the Passion—a part which had been

previously offered to Mr. Sims Reeves and declined as too difficult. Dr. Cummings was a well-known musical antiquarian. He was, also, a champion of their profession. He (the speaker) was quite sure that the present prosperity of the Royal Society of Musicians was due in a considerable measure to their guest's wise counsels as treasurer. Nor could he pass over the grand work he had done for the Incorporated Society of Musicians and his work at the Guildhall. The noble and outspoken language which led to the great trial did him the greatest possible credit, and they ought to show their appreciation of the attitude he had taken up throughout by their reception this evening.

Dr. Cummings said that he had devoted his life for more than seventy years to the cause of music. It was seventy years since he entered St. Paul's as a chorister. He believed that their profession was stepping upward, not by slow steps, but by rapid strides. The musician to-day occupied a very different position from that which he did when he, the speaker, began his career. At that time the cathedrals were neglected, and boys were untaught. Outside the cathedral schools the young musician who wanted to learn had the Royal Academy, but that institution was different then from now. Few teachers taught harmony and counterpoint, and none taught orchestration. It was indeed difficult to acquire knowledge about music then. Now it was so cheap that probably people did not value all the facilities that were given to them. He esteemed more highly than words could say the expressions of good will which had been uttered that day, and the album with which he had been presented should be handed down to his descendants. While life lasted he should never forget their kindness.

Club Doings.

LADIES' NIGHT.

The Ladies' Night held at the Academy on Wednesday, June 17th, attracted one of the largest gatherings in the history of the Club, 149 being present. The President received the guests on their arrival, but it was a matter of regret to all that Mrs. Cooper was too unwell to be present and assist him in this pleasant duty. The following was the programme during the first part of the evening :—

MR. HERBERT BAGNALL sang—

- | | | |
|------------------------|-----------------------------|----------------------|
| (a) "The Maiden Blush" | } From Cycle "To Julia" ... | <i>Roger Quilter</i> |
| (b) "To Daisies" | | |
| (c) "The Bracelet" | | |

Monsieur SAURET played—

Sonata in E minor *Felice de Giardini 1716-1796. Ed. by Alfred Moffat*
accompanied by Mr. SEPTIMUS WEBBE.

Miss AGNES ZIMMERMANN played—

Ballades for Pianoforte (*Dedicated to Miss Agnes Zimmermann*) *M. Esposito*
No. 1 in E. No. 2 in A flat. No. 3 in E minor.

Mr. F. AUBREY MILLWARD sang—

- | | | | | | |
|----------------------------|-----|-----|-----|-----|-------------------|
| (a) "The Lost Love" (M.S.) | ... | ... | ... | ... | <i>Tom Morris</i> |
| (b) "The Swordsman" | ... | ... | ... | ... | <i>Wallace</i> |

Monsieur SAURET played—

Concerto in D major, Op. 61 ... *Ferruccio B. Busoni*

After the interval Mr. OLDBURY BROUGH gave a Humorous Entertainment.

ANNUAL DINNER.

The Annual Dinner was held at the Criterion Restaurant on Wednesday, July 15th, when the party numbered 99. The President was in the chair, and by his geniality conducted to making the occasion pass off successfully. The following toast list and programme of music were arranged :—

TOAST ... "The King"

TOAST "Queen Alexandra, The Prince and Princess of Wales, and the other members of the Royal Family."

Scena e Romanza "Oh tu che in seno agli Angeli" ... *Verdi*
(*La Forza del Destino.*)
Mr. SANDRA.

TOAST "The R.A.M. Club." Proposed by THE CHAIRMAN.

TOAST "The Royal Academy of Music."

Proposed by Mr. JOHN THOMAS. Response by Sir ALEXANDER MACKENZIE.

PIANOFORTE SOLO 1st Movement from Fantasia, Op. 17 *Schumann*
Miss GERTRUDE PEPPERCORN.

TOAST ... "The Ladies."

Proposed by Dr. EATON FANING. Response by Dr. H. W. RICHARDS.

HUMOROUS IRISH SONG "Mrs. Brady" *French and Collisson*
Rev. Dr. HOUSTON COLLISSON.

TOAST ... "The Chairman"

Proposed by Mr. RANDEGGER. Response by Mr. COOPER.

HUMOROUS IRISH SONG "The Luck of Peter Finegan"
Rev. Dr. HOUSTON COLLISSON. *French and Collisson*

Mems. about Members.

Our President, Mr. Ernest Cooper, was the Chairman at the Annual Dinner of the Royal Society of Musicians at the Hotel Metropole on May 27th, and was supported on that occasion by the following Members of the R.A.M. Club among others :—Sir A. C. Mackenzie, Dr. F. H. Cowen, Dr. Eaton Faning, M. Sauret, Mr. Randegger, Mr. John Thomas, Mr. Edward German, Dr. G. J. Bennett, Mr. Arthur O'Leary, Mr. Alfred Gibson, Mr. Septimus Webbe, Mr. W. Frye Parker, Mr. Arthur Thompson, and Dr. W. H. Cummings. Miss Ethel Wood and Miss Carmen Hill were two of the artists on the musical programme.

Miss Amy Sargent gave a recital in Steinway Hall on May 27th, with the assistance of Miss Nellie Sargent.

On July 2nd Miss Llewela Davies gave a Concert at Stafford House.

Miss Marian Jay sailed on July 24th for India, where she is now on tour. She returns to England in January.

The Promenade Concerts opened on August 15th, as usual, under the bâton of Mr. Henry J. Wood.

On September 8th a new Pianoforte Concerto in G[♯] by Mr. York Bowen was produced at the Promenades, the composer being the soloist on the occasion.

Mr. John Thomas's "History of the Harp" has been published by Messrs. Hutchings & Romer.

Owing to imperative family arrangements, Mr. Lionel Tertis has cancelled his American engagements and will resume his professional work in London.

Mr. York Bowen's Fantasy Trio for piano and strings in D minor was played at a meeting of the Society of British Composers on June 19th.

Miss Marian Jay gave a Concert on May 18th at the Bechstein Hall.

Some of Mr. Matthay's Academy pupils gave an invitation Pianoforte Recital at Bechstein Hall on July 13th; and two days later, in the same Hall, the members of his pianoforte school gave another.

The pupils of Mr. Frederick Moore gave a Recital at Victoria Hall, Ealing, on July 16th, and Mr. Moore gave a Chopin Recital on October 17th.

A portrait of Mr. H. J. Timothy and an account of his career and work appeared in the August number of *The Musical Herald*.

On May 12th the Kensington Park Choral Society, conducted by Mr. H. Scott-Baker, gave a Concert at St. Mark's Hall, Blenheim Crescent, W. The programme included some of the conductor's own songs.

Mr. Charlton T. Speer's "Battle of Lake Regillus" is in the programme of the London Choral Society for the coming season.

Mr. Myles B. Foster was the winner of the prize offered by *Musical News* for the solution of a series of six acrostics.

An appreciative article on Mr. Edward German, by Arthur Pearson, was in the August number of *Musical Opinion*.

Since our last number the following marriages have taken place:—Dr. Frederic H. Cowen to Miss Frederica Richardson; Miss Claudia Humphreys to Mr. H. L. Lewis; Mr. Leonard Hart to Mlle. Marie Louise Capin; Miss Bessie Catton to Mr. S. Lord. We offer our cordial felicitations.

Mr. J. Edward Hambleton, the Hon. Treasurer of the London Symphony Orchestra, has been presented by that organization with a silver inkstand and a pair of silver candlesticks as a token of appreciation of the services he has rendered it.

Mr. Walter Mackway has inaugurated a scheme of private weekly concerts at Clapham for the benefit of his pupils. The first was given on September 26th.

The rehearsals of the Clapham Choral Society, conductor Mr. Walter Mackway, began on October 6th. This is the 29th season of the Society.

H. M. King Edward has graciously accepted copies of the following compositions by Mr. H. V. Jervis-Read; "Forest Idylls," "Humoreske," and "Five Impressions" for the pianoforte, and "White Pearl" song, "The Stranger" song, and "Cycle of Three Songs."

The Monthly Musical Record for September contained an article on "Anton Rubinstein" by Mr. Adolph Schloesser, and one on the "Province of the Cantata" by Mr. John Francis Barnett.

Mr. Sydney Scott has been "on tour" in Australia, where he has played in forty towns. While at Sydney, he was engaged to give an Organ Recital to the Sailors of the "American Fleet," during their recent visit.

Obituary.

SENOR SARASATE.

We regret to record the death on September 21st, 1908, of Señor Sarasate, the eminent violinist and an Hon. Member of our Club. Born at Pampeluna on March 10th, 1844, Pablo de Sarasate entered the Paris Conservatoire in 1856. Here he became the pupil of Alard, and had a distinguished career as a student. He decided to become a concert-player and as such travelled over Europe and America. His first visit to London took place in 1861, since when he frequently came to this country, though not much of late years.

Sarasate possessed a beautiful tone, besides immense facility joined to purity of style and warmth of sentiment, and all these qualities were admirably displayed in his rendering of such works as Saint-Saëns' Rondo Capriccioso, Max Bruch's Scottish Fantasia, Lalo's Symphonie Espagnole, and Mackenzie's Concerto and Pibroch, which were all written for him. He had composed for his instrument many original pieces and transcriptions, the most popular being "Zigeunerweisen," "Jota Aragonesa," and some books of Spanish Dances. In his palmy days Pablo de Sarasate was a brilliant artist, and one, who in his own line, was unique.

Organ Recitals.

Mr. J. Percy Baker, Parish Church, Tooting, October 4th.

Mr. H. L. Balfour, Colston Hall, Bristol.

Dr. G. J. Bennett, Lincoln Cathedral, August 3rd.

St. Andrew's, Grimsby, September 10th.

Mr. Fred. Gostelow, St. Stephen's, Walbrook, E.C., May 27th.

Wesleyan Church, Dunstable, June 4th and 11th.

Parish Church, Luton, September 8th.

Mr. Leonard Hart, St. Peter's, Cornhill, E.C., June 2nd.

Christ Church, Newgate Street, E.C., June 10th.

Mr. Sydney Scott, Sydney, N.S.W., Lismore, and Bathurst Cathedral (Australia).

Mr. W. Hy. Thomas, St. George's Church, Tufnell Park, N., Oct. 1st.

New Music.

- Bonner, Rosa,*
 "From Oversea" and "Jenny kissed me" Songs (Metzler & Co.)
- Carse, A. von Ahn,*
 Miniature Suite for piano (Augener, Ltd.)
 Trois Morceaux for violin (Schott & Co.)
 A Jewel Cycle, Four Songs (Collard Moutrie)
 "Ring-o'-Roses," Song (Boosey & Co.)
 Sonatina No. 2, in G minor, for violin and pianoforte
 (Augener, Ltd.)
 Suite in Four Movements, for violin and pianoforte
 (Novello & Co.)
 Easy Duets for two violins, Book I. ... (Augener, Ltd.)
- Jervis-Read, H. V.*
 Melody in G for violin and pianoforte ... (Augener, Ltd.)
 "Forest Idylls" for pianoforte, new and revised edition
 (Forsyth)
 Cycle of Three Songs, new and revised edition ... (Ashdown)
- McNaught, Dr. W. G.*
 Vocal Exercises for Choirs (S.A.T.B.) ... (Novello & Co.)

Our Alma Mater.

The students of the Dramatic Class gave a performance on May 29th under the direction of Mr. Richard Temple. The programme began with a selection from Shakespeare's "A Midsummer Night's Dream," which was performed entirely by female students. The parts of *Oberon, Puck, Helena, Hermia, Demetrius*, and *Lysander* were taken respectively by the Misses Stevenson, Netta Lynde, Evelyn Holmes, Cecil Martin, Florie Moss, and Eva Rowland. The performance ended with a new and original play in one act, "The Head of the Family," by B. Knollys, in which the principal characters, a young married couple, were sustained by Mr. Andrew Shanks and Miss Eva Rowland. Other parts were filled by Miss Florie Moss and Mr. Arthur Lorimer.

On May 30th it was the turn of the Operatic Class, who presented Verdi's "Un Ballo in Maschera." Miss May Feilding took the part of *Amelia* and Mr. Thomas Gibbs that of *Riccardo*. Miss Bella Newstead was *Ulrica*, while Mr. J. MacNaughton Duncan was *Renato*. Others in the cast were Miss Evelyn Pelling-Dickson, Miss Margaret Ismay, Messrs. H. S. Sanders, Cecil Pearson, Harry Milner, and Percy Curnow. Mr. Edgardo Lévi conducted, and the accompaniments were in the hands of Miss Mary Burgess at the piano, and Mr. Benjamin Dale at the organ.

The Chamber Concert took place in Queen's Hall on May 27th, the programme including a Fantasia for four violas by Mr. York Bowen,

whose Miniature Suite for pianoforte was also played by Master Vivian Langnish. Among students' compositions were a Fantasia for four violins by Mr. F. J. Falconer, and four songs by Miss Elsie Owen, which last were sung by Miss Gertrude Newson. Miss Dorothy Webb sang Stradella's "Pieta Signore." Mr. F. Corder conducted two movements from Bach's Concerto for two violins, the solo parts of which were interpreted by Miss Elsie Owen and Master Stanelli de Groot. Others who contributed to the programme were Mr. Andrew Shanks, Miss Agnes Parry and Miss Mary A. Davies (vocalists), Miss Jessie Bristol (pianoforte), Miss Mildred Jones (violin) and Miss Edith Penville (flute).

The Orchestral Concert was given at Queen's Hall on June 24th. New compositions by students on this occasion comprised a set of orchestral variations on an Irish air by Eleanor C. Rudall, and two songs by Eric Coates, "When I am dead" and "The Outlaw's Song," sung by Mr. Carlton Brough. The pianists were Miss Dorothy Grinstead, who gave Saint-Saëns' Concerto in C minor, Op. 44, and Mr. Sydney Rosenbloom, who played an Hungarian Rhapsody by Liszt. The first movement of Tchaikowsky's violin Concerto was essayed by Mr. Urik Tschaiowsky, while Mr. John Mundy gave Saint-Saëns' violoncello Concerto in A minor, Op. 83. The vocalists were Miss Alice Baxter, who sang Gounod's air from "Irene,"—"Far greater in his lowly state," Miss Mabel Corran, who rendered Max Bruch's aria, "Penelope ein Gewand wirkend," and Mr. W. J. Samuel, who gave "Woo thou thy snowflake" from Sullivan's "Ivanhoe." The orchestra was under the direction of the Principal, Sir A. C. Mackenzie.

On July 17th Queen's Hall was crowded on the occasion of the annual distribution of prizes by Her Grace the Duchess of Wellington. Before this ceremony began there was a brief programme of music, the Ensemble Class under the direction of Mr. Hans Wessely giving Raff's Cavatina, Boccherini's Minuet, and "Zingaresca" by the Principal, followed by the ladies' choir, who rendered a four-part song, "Summer Night," by R. L. Herman, and the Spinning Chorus from "The Flying Dutchman," under the conductorship of Sir Alexander Mackenzie.

In the course of his address Sir Alexander Mackenzie, referring to the presence of the Duke and Duchess of Wellington that afternoon, said that when last year he stated that at least one of the founders of the Academy seemed to have bequeathed "some of his invincible vigour to the institution," he little thought that his next annual report would be made before the descendants of the Iron Duke. The present visit chimed well with the fitness of things, for the connection of the Wellesley family with the Academy was historic. The Glees and Madrigals of the first Earl of Mornington were familiar to all lovers of that purely English form of art, and were still sung by the Societies which delight in keeping it alive. But a more direct and personal interest attached to the fact that the Academy in great measure owed its existence to the famous son of that composer, for in 1830, along with three other friends of the institution, Arthur Duke of Wellington signed the Petition for the Charter under which the Academy now worked. The school of 1822 contained between

twenty and thirty pupils only, and during the eighty-six years which had since elapsed the methods in every branch and sub-division of Music had undergone changes and developments until the whole face of the rapidly progressing art would perhaps be barely recognizable by the Academy's worthy founders, but there was justifiable satisfaction in the knowledge that during all those years they at the Academy had kept fully abreast with such march, and were able to congratulate themselves upon the successful artistic and other needful results of their combined endeavours on behalf of the school's welfare. No one was better qualified than himself to express the opinion that the school was being loyally served by an accomplished body of musicians who do not limit their efforts to the present education, but, as often as not, extend a personal interest to the future of their pupils.

The only variation in the roll of the board of directors had been caused by the retirement of Mr. Morton Latham. His place had been kindly taken by one to whom the nation was deeply indebted in connection with the great art collection known as the Wallace Gallery, and whose keen interest in the arts was a matter of common knowledge, namely, Sir John Murray Scott, Bart. Several additional names, however, were to be found on the list of professors, viz.: Mr. C. W. Perkins, the well-known organist of Birmingham Town Hall; Dr. G. F. Huntley, organist of St. Peter's, Eaton Square; Mr. Frederick Moore, a former student and an experienced pianoforte master; Mr. Thomas Meux, a prominent English vocalist and teacher, and Signor F. Rossi, who joined as a professor of the Italian language.

The widow of the late Mr. Thomas Threlfall had decided to establish a memorial of his good work at the Academy, by giving an annual sum of £125, firstly, to establish a full scholarship in any branch of study which the committee may select; secondly, to provide a sum of £10 annually for the very much drawn upon Students' Aid Fund; and thirdly, to provide a sum of £80 each year towards the future maintenance of the school itself. An Alexander Roller memorial prize of £5 5s., to go to that student who shall have shown during the academic year the greatest merit as pianist, especially in the rendering of compositions by Beethoven, had also been founded by Mrs. Roller. A more recent donation of £500 had likewise been received from Mr. Lesley Alexander, the interest of which was to be used for the encouragement of ensemble playing, especially for the benefit of viola and cello players. The portrait gallery too, had been enriched by two excellent oil paintings of the brother-musicians Charles and Samuel Wesley, presented by the representatives of that famous family.

The committee had decided to institute a course of lectures in the Academy on the scientific cultivation of children's voices, to be conducted by Mr. James Bates, and a further course of lectures on musical form to be delivered by Mr. Stewart Macpherson and to be open not only to the students, but also to the general public.

The standard of the Academy's efforts at the public concerts given in the Queen's Hall had been completely maintained, and the executive as well as creative "Exhibits" had met with the approval of very large audiences. The new compositions which had been produced by past and present students, such as Messrs. York Bowen, Eric Coates, Montague Phillips, Morton Stephenson and Frederick Falconer, and

the Misses Eggar, Elsie Owen, Ethel J. Shepard and Eleanor Rudall fully deserved the applause they evoked. The Opera Class also distinguished itself in capital performances of "The Barber of Seville" and Verdi's "Ballo in Maschera."

Following his usual custom, the Principal mentioned one or two awards which were rightly considered to be special marks of honour. The first was the Worshipful Company of Musicians' Medal, which was offered by that Corporation triennially to the most distinguished student in the Academy. This was taken by Mr. Bertram O'Donnell. The next was the Dove Prize, which was given "to that student who was most distinguished for general excellency, assiduity, and industry." This was awarded to Miss Elsie Owen. The Threlfall Scholarship for Organ was won in open competition by Master Horace George Perry, and the Alexander Roller Prize, which was then given for the first time, was adjudicated to Mr. Percy Hughes, the present Liszt Scholar.

At the close of the Principal's address the Duchess of Wellington distributed the various awards. These included the Walter Macfarren Gold Medals, for Pianoforte Playing, to Dorothy L. Grinstead and Ambrose Coviello; the Charles Lucas Silver Medal, for Composition, to Eleanor C. Rudall; the Parepa-Rosa Gold Medal, for Singing, to Alice Baxter; the Sterndale Bennett Prize, the Louisa Hopkins Prize, and the Westlake Prize, all for Pianoforte Playing, to Helen M. Dodd; the Hine Prize, for the Composition of a Ballad, to Norah M. Cordwell; the Sainton Dolby Prize, for Singing, to Marie Cuyper; the Rutson Memorial Prizes, to Edith Kirk and F. Percival Driver; the Charlotte Walters Prizes, for Elocution, to Elsie May Davidson and Florence A. Hudson; the Gilbert Betjemann Prize, for Operatic Singing, to Mary Fielding, who also took one of the Melba Prizes, the other being taken by Marie Isabelle Wadia; and the Bowen Gift, which was presented to Hettie Franklin. After a vote of thanks to the Duchess of Wellington the proceedings were closed with the singing of the National Anthem.

The following is the synopsis of the Lectures on "Form in Music" being delivered by Mr. Stewart Macpherson at the Academy during the present term:—

Lecture I.—October 7th: The consideration of the various musical periods, such as phrases and sentences, &c.—Rhythmic extension and contraction. Lecture II.—October 14th: The construction of complete movements.—The Binary and Ternary forms. Lecture III.—October 21st: The Episodic form, founded upon the structural idea of the Minuet and Trio. Lecture IV.—October 28th: Sonata-form, or First-movement form. Lecture V.—November 4th: Sonata-form (continued). Lecture VI.—November 11th: The Older Rondo.—The Sonata Rondo. Lecture VII.—November 18th: The Variation form. Lecture VIII.—November 25th: The Suite and Partita. Lecture IX.—December 2nd: Fugue. Lecture X.—December 9th: Fugue (continued).

Academy Letter.

The Annual Prize Giving was held at Queen's Hall on Friday, July 17th, the awards being distributed by Her Grace the Duchess of Wellington. A *resumé* of the proceedings will be found on page 19.

Mr. Albert has, unfortunately, been obliged to resign his Singing professorship owing to weakness of the eyes. His many friends will much regret to hear this and will wish him a speedy recovery aided by his enforced rest.

Miss Selina Pitt-Soper has been appointed a Professor of Singing.

The Terminal Chamber and Orchestral Concerts took place at Queen's Hall, on May 27th and June 24th respectively.

The R.A.M. Club Prize will be competed for on the next occasion by male pianists.

The following awards have been made: - Henry Smart Scholarship, Cuthbert Lionel Heel. John Thomas (Welsh) Scholarship, Edgar Jones. Ada Lewis Scholarships, Arthur B. Nash (pianoforte), John Spink (violin), Edith H. Martin (violoncello). Maud Mary Gooch Scholarship, Alice Rowley. Baume (Manx) Scholarship, Mary Purcell. Orchestral Instrument Scholarships, Edward James Augarde, Manuel E. Gomez, Cyril Henderson, Herbert E. Lodge, Cyril Henderson, Herbert E. Lodge, Arthur S. Quaife. Anne E. Lloyd Exhibition, Eugénie Ritte. Charles Lucas Prize, Eleanor C. Rudall. Walter Macfarren Gold Medals, Dorothy L. Grinstead and Ambrose Coviello. Worshipful Company of Musicians' Medal, B. Walton O'Donnell. Parepa-Rosa Gold Medal, Alice Baxter. James Tubbs & Sons' Prize, Henry O. Parsons. Messrs. Hill & Sons' Prize, Eva Williams. Dove Prize, Elsie Owen. Charlotte Walters Prizes, Elsie May Davidson and Florence A. Hudson. Gilbert B. Betjemann Gold Medal, Mary Fielding. Ridley Prentice Memorial Prize, Clara Smith. Julia Leney Prize, Dot Lyons. Frederick Westlake Memorial Prize, Helen M. Dodd. Charles Rube Prize, Henry O. Parsons, Elsie Owen, Edwin Quaife and John Mundy. Hannah Mayer Fitzroy Prize, Edwin Quaife. Melba Prizes, Mary Fielding and Maria I. Wadia. Adolph Schloesser Prize, Kathleen Thomson. Bowen Gift, Hettie Franklin. Joseph Maas Memorial Prize, Andrew Jones. Alexander Roller Prize (first award), Percy Hughes.

The Macfarren (composition), Sainton (violin), and George Mence Smith (male vocalists) Scholarships will be competed for in January next. Further particulars may be obtained of Mr. F. W. Renaut.

W.H.

Scherzi.

"George Bernard Shaw is a great lover of music," said an actor. "In fact, before his plays became successful, he made his living as a music critic. He was invited by a friend one night to hear a string quartet from Italy. Expecting a treat, he accepted the invitation. And throughout the programme he sat with a stony look on his face.

The friend, to draw a little praise from him, said: 'Mr. Shaw, those men have played together for twelve years.'

'Twelve years?' said the other, in an incredulous voice. 'Surely we've been here longer than that.'

"Jane, how long did you play the piano for Mr. Smithers last night?"

"I played for over an hour, mother."

"Well, next time play two hours. I don't like him a bit."

A new musical story from the Temple. A benchman was showing the pictures to a friend, and pointed out the portrait of Judge Jeffreys, remarking, "We are rather proud of him, because he gave us our organ."

"I was not aware of that," was the reply, "but I suppose he was fond of music. He made many a vox humana stop."

It happened at the band concert. Several items had been played without arousing his interest, but when Mendelssohn's "Wedding March" was begun he aroused himself. "I think I know that piece," he said, "I'm not great on classical pieces, but that sounds all right. What is it?"

"That," replied she, with a twinkle in her eye, "is 'The Maiden's Prayer.'" He won't have to pay the bachelor tax now.

In the *Century Magazine* Lady Randolph Churchill has been writing her reminiscences. Here is her lively account of one of her experiences: "It was at a concert in the City, given at the Mansion House before a large audience. Mlle. — and I were to play a Polonaise of Chopin on two pianos. As our turn came, Mademoiselle, who was a professional of some experience and execution, said, hurriedly to me: 'At the eleventh bar on the sixth page, when I make you a sign, stop, as I mean to put in a little cadenza of my own.' Before I could remonstrate or point out that it would be an unnecessary addition to one of Chopin's masterpieces, the lady had seated herself at her piano, and perforce I had to follow suit. When she arrived at the eleventh bar of the sixth page she nodded violently to me, and then proceeded to dazzle the company with arpeggios, runs, and trills, until I began to wonder if I should ever find the propitious moment to re-enter. I finally did, and as I went out I had the pleasure of hearing from the occupants of the front row: 'Poor Lady Randolph! What a pity she lost her place for so long!'"

Future Fixtures.

SOCIAL MEETING, Saturday, 31st October, 1908, at 8 p.m.

LADIES' NIGHT, Saturday, 28th November, 1908, at 8 p.m.

Supper, Thursday, 17th December, 1908, at 7 p.m.

SOCIAL AND ANNUAL GENERAL MEETING, Saturday, 16th January, 1909, at 8 p.m.

LADIES' NIGHT, Saturday, 27th February, 1909, at 8 p.m.

Supper, Wednesday, 24th March, 1909, at 7 p.m.

Supper, Monday, 17th May, 1909, at 7 p.m.

LADIES' NIGHT, Wednesday, 16th June, 1909, at 8 p.m.

ANNUAL DINNER, Wednesday, 21st July, 1909, at 7 p.m.

The above dates are subject to alteration, but ample notice thereof will be given. The Social Meetings are held in the Concert Room of the Royal Academy of Music. The Suppers are held at the Restaurant d'Italie, Old Compton Street, W. The Annual Dinner will take place at the Criterion Restaurant.

Notices.

- 1.—"The R.A.M. Club Magazine" is published three times a year, about October, January and May, and is sent gratis to all members and associates on the roll. No copies are sold.
- 2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine.
- 3.—New Publications by members are chronicled but not reviewed.
- 4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, Wilton House, Longley Road, Tooting Graveney, S.W.

By order of the Committee.